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1899

The Contrabandista ;

OR,

THE LAW OF THE LADRONES.

COMIC OPERA IN TWO ACTS.

FIRST PERFORMED AT ST. GEORGE'S OPERA HOUSE, ON THE 18TH OF DECEMBER, 1867.

THE LIBRETTO WRITTEN BY

F. C. BURNAND,

THE MUSIC COMPOSED BY

ARTHUR S. SULLIVAN.

PIANOFORTE ARRANGEMENT BY THE COMPOSER.

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THE CONTRABANDISTA.

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THE CONTRABANDISTA.

COMIC OPERA IN TWO ACTS.

ACT I.

INTRODUCTION.

F. C. BURNAND.

ARTHUR S. SULLIVAN.

ANDANTE
MAESTOSO.

The musical score is written for piano and features six systems of music. The first system is a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). It begins with a forte (ff) dynamic and includes accents (sf) on several notes. The second system continues the melody and accompaniment, marked with piano (p) dynamics. The third system introduces a 'sostenuto' marking and maintains the piano dynamic. The fourth system features a forte (f) dynamic and includes a crescendo hairpin. The fifth system returns to a forte (ff) dynamic with multiple accents (sf). The sixth system concludes with an 'accel.' (accelerando) marking, a forte (f) dynamic, and an 'Attacca' instruction. The score is signed 'B' at the bottom center.

No. 1.

HUSH! NOT A STEP.

DUET AND CHORUS.

ALLEGRO
MODERATO.



p SANCHO. JOSE. SANCHO. JOSE.

Hush! Hush! Hush! Hush!



SANCHO.

Not a step, not a sound can I



hear, Far or near, with my ear to the ground,

JOSE.
Not a step, not a sound can I hear, Far or near, with my ear to the ground; If you'd

lis - ten and not talk, We might hear a stran-ger walk;

SANCHO.
Take my or - ders, Sir, from you! Ri - di-culous! pooh!

JOSE. (*Aside.*) pooh! Oh, this wretch I'd like to crush!

SANCHO. 'Trusty knife, take his

JOSE AND SANCHE.

life. Now, one

pp

blow! Now, one blow!

sf

Now, one blow! Hush!

pp

cres. sf dim.

JOSE. *f (aside.)* Hush! bah! my rage I can't con - ceal, Crunch him, scrunch him with my

SANCHE. *f (aside.)* Hush! bah! my rage I can't con - ceal, Crunch him, scrunch him with my

TENORI. *p* Hush! hush!

BASSI. *p* Hush! hush!

ACCOMP. *tr*

heer! Bah! my rage I can't con - ceal!

heer! Bah! my rage I can't con - ceal!

Tush! tush! Hush! hush!

Tush! tush! Hush! hush!

tr

Crunch him, scrunch him with my heel! Shar-pen, whet the gleaming steel!

Crunch him, scrunch him with my heel! Shar-pen, whet the gleaming steel!

Tush! tush! tush! Hush! hush!

Tush! tush! tush! Hush! hush!

tr *p*

No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel! No, my

No, my vengeance he shall feel! Sharp-en, whet the gleaming steel, my ven-geance he shall feel!

hush! hush! hush! hush! hush!

hush! hush! hush! hush! hush!

8va *loco*

The image shows a page from a musical score for the song "The Song of the Shirt." It features five staves. The top two staves are for vocal parts (Soprano and Alto/Contralto), the next two are for vocal parts (Tenor and Bass), and the bottom staff is for piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "vengeance he shall feel! Sharp-en, whet the gleaming steel! No, my No, my vengeance he shall feel! Sharp-en, whet the gleaming steel! No, my Hush! hush! hush! hush! To the Queen we will ap - peal, To the Hush! hush! To the Queen we will ap - peal, To the". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including chords and moving lines. Dynamics include *f* (forte) and *sf* (sforzando).

vengeance he shall feel! Sharp-en, whet the gleaming steel! No, my

No, my vengeance he shall feel! Sharp-en, whet the gleaming steel! No, my

Hush! hush! hush! hush! To the Queen we will ap - peal, To the

Hush! hush! To the Queen we will ap - peal, To the

vengeance he shall feel! No, my vengeance he shall feel! Sharp-en,

vengeance he shall feel! No, my vengeance he shall feel! Sharp-en,

Queen we will ap - peal, Hush! hush! hush! hush! To the

Queen we will ap - peal, Hush! hush! To the

mf *f*

whet the gleam-ing steel! No, my vengeance he shall feel! Sharp-en, whet the gleam-ing steel!

whet the gleam-ing steel! No, my vengeance he shall feel! Sharp-en, whet the gleam-ing steel!

Queen we will ap - peal, To the Queen we will ap - peal, We

Queen we will ap - peal, To the Queen we will ap - peal, We

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two staves with lyrics: "No, my vengeance he shall feel! he shall" and "No, my vengeance he shall feel! he shall". The piano accompaniment has two staves with lyrics: "will ap - peal, We will ap - - peal, we'll ap -" and "will ap - peal, We will ap - - peal, we'll ap -". The piano part includes dynamic markings *sf* (sforzando) and *tr* (trill).

Second system of the musical score. The vocal line continues with lyrics: "feel! he shall feel! No, my vengeance, no, my vengeance he shall feel!" and "feel! he shall feel! No, my vengeance, no, my vengeance he shall feel!". The piano accompaniment has lyrics: "- peal, we'll ap - peal, To the Queen we will, we will, we will ap - peal!" and "- peal, we'll ap - peal, To the Queen we will, we will, we will ap - peal!". The piano part includes dynamic markings *ff* (fortissimo), *Ped.* (pedal), and *tr* (trill).

Third system of the musical score. The piano accompaniment features a *loco* (loco) section with a *dim.* (diminuendo) marking. The piano part includes dynamic markings *pp* (pianissimo) and *ff sf* (fortissimo sforzando).

Fourth system of the musical score. The piano accompaniment features a *loco* (loco) section with a *dim.* (diminuendo) marking. The piano part includes dynamic markings *pp* (pianissimo) and *ff sf* (fortissimo sforzando).

No. 1^A. LET OTHERS SEEK THE PEACEFUL PLAIN.

SONG.

Allegretto Marmale.

INEZ.

1. Let o - - thers seek the peace - - ful
 2. Be mine the man who bears the

ACCOMP.

plain, A - - mid the moun - - tains let me reign; Be mine the rug - ged crest, Be
 knife, Who for my smile would risk his life; I'll take his man - ly hand, And

mine the ea - gle's nest, High in the an - - cient hills.. of Spain,... Be mine the rug - ged
 by his side I'll stand, For I will be to him a lov - ing wife,... I'll take his man - ly

crest, Be mine the ea - gle's nest, High in the an - - cient hills of Spain,
 hand, And by his side I'll stand, For I will be to him a lov - ing wife,

High in the an - - cient hills of Spain.
 For I will be to him a lov - ing wife.

cres.

No. 2.

HAND OF FATE!

QUINTETT.

RITA.

INEZ.

VASQUEZ.

JOSE.

SANCHO.

ANDANTE
MAESTOSO.

Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

Hand of Fate! we wait thy to-ken. Voice of Fate! when shall the word be spo-ken?

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

Hi-ther lead.. up-on the mountain way The man whom we are fa-ted to o-bey.

RITA.

Fate, kind Fate!... in hope I wait some to - - ken! Fate, kind Fate!... when shall the

The musical score for Rita's first vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' over the notes). The piano accompaniment consists of two staves: the right hand plays a continuous pattern of eighth-note chords, and the left hand plays a simpler eighth-note accompaniment. A piano dynamic marking 'p' is present at the beginning of the piano part.

word be spo - - ken? Speed, speed my ring up - on its home - - ward way,

The musical score for Rita's second vocal line continues on a single staff with a treble clef and a key signature of one sharp. The melody continues with triplet markings. The piano accompaniment remains consistent with the previous system, featuring eighth-note chords in the right hand and eighth notes in the left hand.

VASQUEZ. (*In a feigned voice.*)

Fate! ah, kind Fate! for li - - ber - ty I pray; An hour a - go, a-mong the

The musical score for Vasquez's first vocal line is written on a single staff with a treble clef and a key signature of one sharp. The melody is more expressive, with some notes marked with accents. The piano accompaniment continues with the same eighth-note pattern. A piano dynamic marking 'p' is present.

hills. be - low, I came a - cross a strange and fo - reign face, He bore a load,.... he'd

The musical score for Vasquez's second vocal line continues on a single staff with a treble clef and a key signature of one sharp. The melody concludes with a final note. The piano accompaniment remains consistent.

JOSE.

lost his road; And e - ven now is wan-d'ring t'wards this place. Had he a pack up - on his

The musical score for Jose's vocal line is written on a single staff with a treble clef and a key signature of one sharp. The melody is simpler and more direct. The piano accompaniment continues with the same eighth-note pattern. A piano dynamic marking 'p' is present.

SANCHO.

back, And bags of mo-ney in his hand, It mat-ters not what he had got, We'll make him cap-tain of our

RITA.

INEZ.

Who-e'er is there we swear we'll take him,

VASQUEZ.

Who-e'er is there they swear they'll take him,

JOSE.

Who-e'er is there we swear we'll take him,

SANCHO.

band, we swear we'll take him,

cres......

cres.

and make him cap - - tain of our band.

cres.

and make him cap - - tain of their band.

cres.

and make him cap - - tain of our band.

cres.

and make him cap - - tain of our band.

cres......

p RITA.

Fate, kind Fate! in hope I wait some to - ken, Fate, kind Fate! when shall the word be spo - ken?

Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

Hand of Fate! we wait thy to - ken, Voice of Fate! when shall the word be spo - ken?

Speed, speed my ring up - on its home - ward way, Fate! oh, kind Fate! For li - - ber-ty I

Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -

Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -

Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -

Hi - ther lead up - on the mountain way, The man whom we are fa - ted to o -

pray, Speed, speed my ring up - on its home - ward way, Oh! Fate, kind
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom
 - bey, The man whom
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom
 - bey, Hi - - ther lead up - on the moun - tain way, The man whom

Fate, for li - ber - ty, for li - ber - ty I pray.
 we are fa - - ted, are fa - ted to o - bey.
 we are fa - - ted, are fa - ted to o - bey.
 we are fa - - - ted to o - - bey.
 we are fa - - - ted to o - - bey.

sf sf sf dim in u endo.

p dim... pp

No. 3. ONLY THE NIGHT WINDS SIGH ALONE. SONG.

VOICE. *mf* The

ACCOMP. *mf* *dim.*

tink - ling sheep-bell knells the part - ing day, The flocks col - lect from meadow, hill, and moor, — The

hap - py Goat-herd home-ward takes his way, His wife and chil - dren wait him at the door, His

wife and chil - dren wait him at the door:..... To me the bells send

up no cheer-ing tone, On - ly the night wind sighs a - lone, a - lone, To

riten un poco. *a tempo.* *riten un poco.*

L.H. L.H. L.H. L.H.

dim. e rall. *p*

tempo.

me the bells send up no cheer - - ing tone, On - ly the night wind

dim.

p

sighs..... a - lone, a - lone.

p *mf*

Tin - kle the bells up - on the moun - tain steeps, Fain - ter and fain - ter

dim. *p*

down the nar - row ways, Now in his cot, the shep - herd, ere he sleeps,

Joins with his lov'd ones, in their hymn of praise, Joins with his lov'd ones,

cres.

p rall e dim. *p* *riten un poco.*

in their hymn of praise..... To me the bells send up no cheering tone,

rall e dim. *p* *L.H.* *L.H.*

Ped. * *Ped.* *

a tempo. *riten un poco.*

On - ly the night wind sighs..... a - lone, a - lone, To me the bells send up no

cheer - - ing tone, On - ly the night wind sighs..... a - lone, a -

dim. *p*

- lone, On - ly the night wind sighs a - lone,.....

p *dim.*.....

..... sighs a - lone.....

No. 4.

A GUARD BY NIGHT.

DUET.

VASQUEZ.

ALLEGRETTO
MA MOLTO
MODERATO.

p. *simili.*

A guard by night, a guide by day, Up - on the moun-tain wild, The

sa - cred sign pro - tects the way, And saints watch o'er the child, And saints watch o'er the

cres.

RITA.

VASQUEZ.

rall. *a tempo.*

child, Oh! tell me, will he see my love? Thy lov - er he will not see, .. Place

dim. *colla voce.*

RITA.

VASQUEZ.

f *cres.*

I'll place my trust in

all thy trust in Heav'n a - bove, Pray Hea - ven set thee free, Place all thy trust in

cres.

f *dim.* *p*

Heav'n a - bove, Pray Hea - ven set me free, Pray Hea - ven set me free, I'll place my

f *dim.* *p*

Heav'n a - bove, Pray Hea - ven set thee free, Pray Hea - ven set thee free,

f *dim.* *p*

trust in Heav'n a - bove, I'll place my trust in Heav'n a - bove!

Place all thy trust in Heav'n a - bove!

cres. *rall.*

RITA.

I on - ly beg one grace, Once more to see his face; If

MODERATO.

p

ne - - ver more,..... if ne - ver more, Why then, be

p

RECIT. VASQUEZ. RITA. VASQUEZ. RITA.

death my choice. Ri - ta! My name! Dear Ri - ta! 'Tis his

trem. *sf* *p*

a tempo agitato.

voice! I can-not see, I hope, I faint with fear.

fp *fp* *fp* *fp*

VASQUEZ. RITA. VASQUEZ.

Vas-quez! Dear Ri - ta! Vas - quez! I am here!.....

cres. *ff*

Allegro Vivace.

ff *sf*

f RITA.

My love, a - gain..... to see..... thee Dis -

f VASQUEZ.

staccato. My love, a - gain to see thee Dis -

- pels the fall - ing tear, He comes, he comes to free..... me! Ah,

- pels the fall - ing tear, Yes, I am here to free thee; Then

p

why then should I fear? A pri - - - son with you is no

ban - ish all thy fear.

p

pri - - son for me.....

For the mo - - ments too fleet, that are

cres.

cres.

This system contains the first two staves of music. The vocal line (treble clef) begins with the lyrics 'pri - - son for me.....'. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A 'cres.' (crescendo) marking is placed above the piano staff.

When the sun bright-ly ri - ses o'er hill, dale, and lea, There's

shar'd love, with thee!..... When the sun bright-ly ri - ses o'er hill, dale, and lea, There's

p

p

This system contains the next two staves. The vocal line continues with the lyrics 'When the sun bright-ly ri - ses o'er hill, dale, and lea, There's shar'd love, with thee!.....'. The piano accompaniment continues with the same rhythmic pattern. A 'p' (piano) dynamic marking is placed above the vocal staff.

hope in the mor-row, Yes, then we'll be free! There's hope in the mor - - row, Yes,

hope in the mor-row, Yes, then we'll be free! There's hope in the mor - - row, Yes,

cres.

This system contains the next two staves. The vocal line continues with the lyrics 'hope in the mor-row, Yes, then we'll be free! There's hope in the mor - - row, Yes, hope in the mor-row, Yes, then we'll be free! There's hope in the mor - - row, Yes,'. The piano accompaniment continues with the same rhythmic pattern. A 'cres.' (crescendo) marking is placed above the piano staff.

then we'll be free! When the sun bright - ly ri - - ses o'er

then we'll be free! When the sun..... bright - ly ri - - ses o'er

f

f *sf* *sf* *sf*

This system contains the final two staves. The vocal line continues with the lyrics 'then we'll be free! When the sun bright - ly ri - - ses o'er then we'll be free! When the sun..... bright - ly ri - - ses o'er'. The piano accompaniment continues with the same rhythmic pattern. A 'f' (forte) dynamic marking is placed above the vocal staff, and 'sf' (sforzando) markings are placed above the piano staff.

hill,... dale and lea, There's hope in the mor - - - row, Ah!

hill,... dale and lea, There's hope..... in the mor - - - row, Ah!

sf sf sf sf

then we'll be free! Ah! then,..... Ah!....

then we'll be free! There's hope in the mor - - - row, Ah!

cres. f

then we'll be free! *p* There's hope in the mor - row, Ah! *cres.* then we'll be free! Ah! then.....

then we'll be free! *p* There's hope in the mor - row, Ah! *cres.* then we'll be free! Ah! then.....

p cres.

..... we'll be free!

..... we'll be free!

rall. ff sf sf

8va. 8va.

No. 5.

FROM ROCK TO ROCK.

SONG.

ALLEGRETTO
MODERATO.

Sva.....

1. From rock to rock With ma - ny a shock, And bump, and thump, and
2. The love of arts In fo - reign parts Has ta - ken me all the

ter - ri - ble knock, I fall, and not a soul is near, The trav' - ler's lone - ly
way to Spain; Fum - ble, stum - ble, grum - ble, tum - ble, Up the mid - dle and

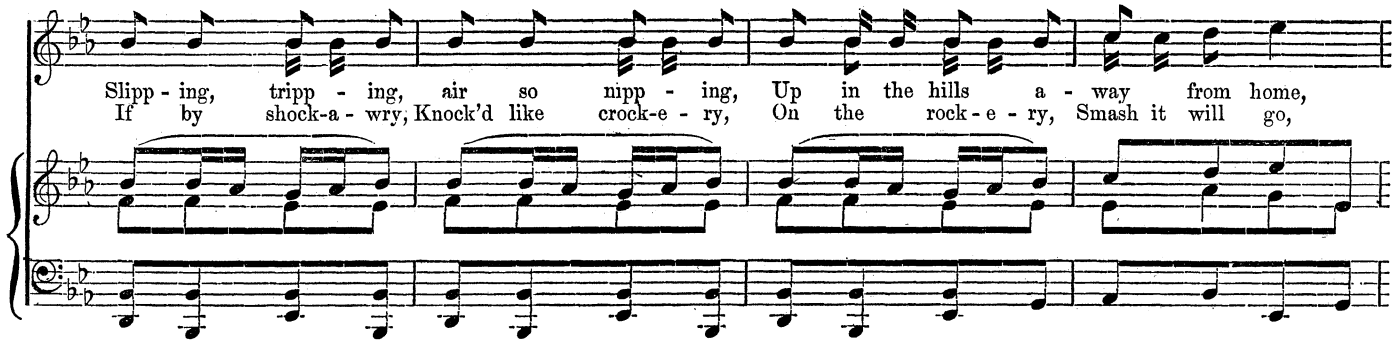
path to cheer..... Oh! why did I Set
down a - gain..... This ca - me - ra, too, To

THE CONTRABANDISTA.

out to roam, And dare the sea's un - plea - sant foam; the sea's un - plea - sant foam?
take a view, I ne - ver did such a nui - sance know, did such a nui - sance know.



Slipp - ing, tripp - ing, air so nipp - ing, Up in the hills a - way from home,
If by shock-a - wry, Knock'd like crock-e - ry, On the rock-e - ry, Smash it will go,

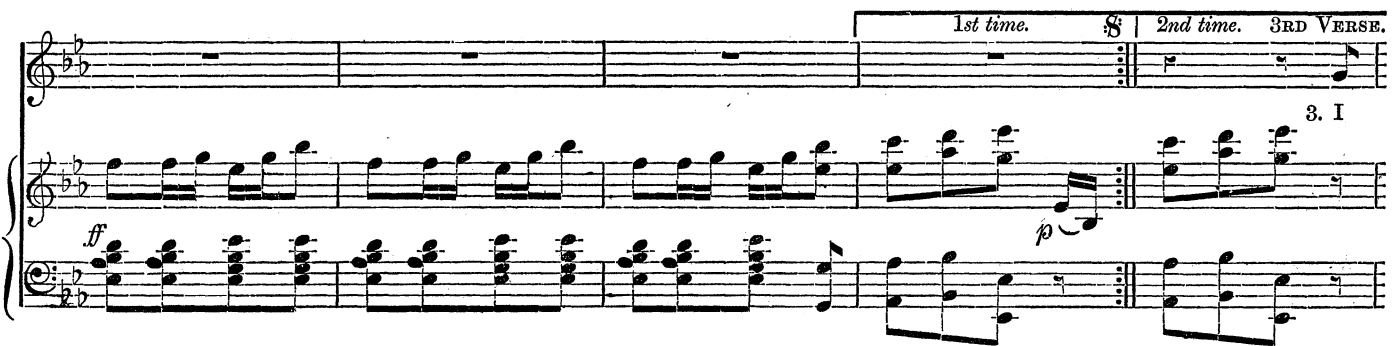


Slipp - ing, tripp - ing, air so nipp - ing, Up in the hills a - way from home.
If by shock-a - wry, Knock'd like crock-e - ry, On the rock-e - ry, Smash it will go.



1st time. 2nd time. 3RD VERSE.

3. I



say to myself, — My dear friend Grigg, If safe I re-turn I'd



ra - ther dig, Than fol - low the arts In fo - reign parts, I

say to my-self, My dear friend Grigg, If safe I re-turn I'd ra - ther dig, Than fol - low the arts.....

pp *cres*

..... In fo - reign parts..... But I'll take to a farm, with horse and carts, With my

cen *do.* *p*

spouse, and my cows, and my lit - tle pigs, And rear up my lot of lit - tle Griggs, Who'll lead us a life with their

nur - se - ry rigs, Lit - tle Griggs, And lit - tle pigs, My

mf *cres.*

spouse, my cows, my sows, Ha! ha! My spouse, and my cows, and my

f *pp*

sows, Ha! ha! and my lit-tle, lit-tle, lit - tle pigs, My spouse, my cows, my

f *f*

sows, Ha! ha! My spouse, and my cows, and my sows, Ha ha! And my lit-tle, lit-tle, lit - tle

pp

pigs, my Griggs, my pigs, my lit-tle, lit-tle Griggs, my pigs, my lit-tle, lit-tle, lit-tle, lit-tle pigs!

cres. *f* *ff*

cres. *f* *ff*

ff

No. 6.

HULLO! WHAT'S THAT?

TRIO.

ALLEGRO GRAZIOSO.

(JOSE whistles.)

(SANCHO whistles.)

(JOSE whistles.)

(SANCHO whistles.)

Mr. GRIGG.

Hul-lo! what's that? 'Twas-n't a cat!

Some - - thing I heard, like a bird! No!

No!

rall.

p

(JOSE whistles.) (SANCHO whistles.)

The first system of the musical score. It consists of a piano accompaniment in the lower register and two whistling parts in the upper register. The whistling parts are labeled "(JOSE whistles.)" and "(SANCHO whistles.)". The piano accompaniment is in a 2/4 time signature and features a steady eighth-note pattern.

(JOSE whistles.)

The second system of the musical score. It continues the piano accompaniment and the whistling part for Jose. The whistling part is labeled "(JOSE whistles.)". The piano accompaniment continues with the same eighth-note pattern.

(SANCHO whistles.) 'Tis a pee-wit,

The third system of the musical score. It features a whistling part for Sancho labeled "(SANCHO whistles.)" and the vocal line starting with "'Tis a pee-wit,". The piano accompaniment continues with the eighth-note pattern.

Gone in a fit, Oh, this is ve-ry ab-surd! I think that the lens I can

The fourth system of the musical score. It features the vocal line with the lyrics "Gone in a fit, Oh, this is ve-ry ab-surd! I think that the lens I can". The piano accompaniment continues with the eighth-note pattern.

clear-ly di-rect, And at last I have got quite a charm-ing ef-fect, At last I have got quite a charm-ing ef-fect, a

The fifth system of the musical score. It features the vocal line with the lyrics "clear-ly di-rect, And at last I have got quite a charm-ing ef-fect, At last I have got quite a charm-ing ef-fect, a". The piano accompaniment continues with the eighth-note pattern.

charm-ing ef-fect, I think that the lens I can clear-ly di-rect, And at last I have got quite a

The sixth system of the musical score. It features the vocal line with the lyrics "charm-ing ef-fect, I think that the lens I can clear-ly di-rect, And at last I have got quite a". The piano accompaniment continues with the eighth-note pattern.

charming ef-fect, At last I have got quite a charming ef-fect, a charm-ing ef-fect, a charming ef-

cres. *cres.*

-fect, a charming ef-fect, At last I have got quite a charming ef-fect... ..

RECIT. *Moderato.*

Ah! now to ar-range it. A cap-i-tal plan. I've sight-ed a rock.

SANCHO.

No, 'tis a man! Ha! ha! you have hit on a cap-i-tal

ff

MR. GRIGG.

JOSE.

plan. I'm a man! And a-no-ther! A-no-ther young

ff

man. Well!

p

SANCHO. MR. GRIGG. JOSE. SANCHO. MR. GRIGG.

Well! Quite well, thank you! Nay, your hand. Your hand. Good

p

JOSE. SANCHO. Mr. GRIGG.

morn - ing! I can't stay. You must. You must. I must! You're fond of

JOSE. SANCHO. Mr. GRIGG.

jokes. Re - main. Ex - plain. What hor - rid look - ing folks!

2/4

JOSE. Mr. GRIGG. (*aside.*) (*aloud.*) SANCHO. *rall.*

I'm call'd the Wolf! In - deed!— a grasp of iron— They should-n't call you that. And I the

f

2/4

MR. GRIGG. *Piu vivo.*

JOSE. *Piu vivo.* *p* Up -

We're members of a rob-ber band, We of-fer you, as Cap-tain, the command.

SANCHO. *Piu vivo.*

Li - on! We're members of a rob-ber band, We of-fer you, as Cap-tain, the command.

Piu vivo. *mf*

1st time. 2nd time.

- on my word, I do not un-der-stand, In fact, I'd ra-ther not. not, In fact, I'd ra-ther

1st time. 2nd time.

Our Cap-tain you must be. We're be, Our Cap-tain you must

1st time. 2nd time.

Our Cap-tain you must be. We're be, Our Cap-tain you must

1st time. 2nd time.

p *cres.*

not, In fact, I'd ra-ther not.

be, Our Cap-tain you must, you must be.

be, Our Cap-tain you must, you must be.

f *ff* *dim.* *p*

Re - fuse!..... Then choose,... Be Cap - tain,

Re - fuse!..... Then choose,... Be Cap - tain,

The first system of the musical score features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The vocal parts have lyrics: "Re - fuse!..... Then choose,... Be Cap - tain,". The piano part consists of a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

What? Not—

or..... be shot! Shot! Shot!

or..... be shot! Shot! Shot!

The second system continues the musical piece. The vocal parts have lyrics: "What? Not—" and "or..... be shot! Shot! Shot!". The piano accompaniment features a dynamic marking of *dim.* (diminuendo) and *p* (piano).

What? For what?

Shot! Yes, shot!

Shot! Yes, shot!

The third system concludes the musical piece. The vocal parts have lyrics: "What? For what?" and "Shot! Yes, shot!". The piano accompaniment features dynamic markings of *dim.* (diminuendo), *pp* (pianissimo), and *cres.* (crescendo).

Well, a - greed!

'Tis a - greed!.....

pp

cres.

f

Ped. * *Ped.* *

dim.

p

Allegro. Tempo di cachuca.

JOSE AND SANCHO.

Dance the Bo - le - ro!

Mr. GRIGG.

Dance the Bo - le - ro!

Mad!

'tis my be - lief.

JOSE AND SANCHE.

Wild Tar - an - tel - las will wel - come our Chief.

MR. GRIGG.

JOSE AND SANCHE. Why the Bo - le - ro? Why the Bo - le - ro?
Dance the Bo - le - ro! Dance the Bo - le - ro!

Why? Why? Why? Dance! Dance! Dance! Bo -

Bo - le - ro! Bo - le - ro! the rob - ber's pet We'll dance to the pipe and the gay cas - ta - net.

MR. GRIGG.

- le - ro! Bo - le - ro! A dread - ful set! I wish that I'd ne - ver These gen - tle - men met.

mf *p*

JOSE AND SANCHE.

MR. GRIGG.

JOSE AND SANCHE.

Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

f *p* *f*

MR. GRIGG.

Bo - le - ro! Bo - le - ro! I wish that I'd ne - ver These

JOSE AND SANCHE.

- le - ro! Bo - le - ro! Bo - le - ro! Bo - - -

p *f* *p*

gen - tle - men met, These gen - - - - - tle - men met. Bo - le - ro! Bo -

- le - - - - ro! We'll dance to the pipe and the gay cas - ta - net. Bo - le - ro!

cres. *p* *cres.*

le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

dim. *p* *pp staccato.*

le - ro! A dread - ful set! I wish that I'd ne - ver These gen - tle - men met. Bo -

le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo - le - ro! Bo -

f *f* *f*

le - ro! Bo - le - ro! A dread - ful set! We'll dance to the gay cas - ta - net, To the

le - ro! Bo - le - ro! A dread - ful set! We'll dance to the gay cas - ta - net, To the

p *p* *p*

gay cas - ta - net, To the gay cas - ta - net, To the sound of the pipe And the gay cas - ta -

gay cas - ta - net, To the gay cas - ta - net, To the sound of the pipe And the gay cas - ta -

f

- net, To the gay cas - ta - net, To the gay cas - ta -

f

- net, To the gay cas - ta - net, To the gay cas - ta -

ff

- net, To the sound of the pipe And the gay cas - ta - net.....

- net, To the sound of the pipe And the gay cas - ta - net.....

ff

ff

Ped.

.....

.....

sf

sf

No. 7.

DANCE.

TEMPO
DI
BOLERO.

ff *p* *ff* *p* *p*

p *p*

p *tr*

tr *tr* *tr* *ff martellato.*

mf *p*

This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *ff* (fortissimo). There are also markings for *tr* (trill) and *More.* (More).

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece concludes with a final cadence in the last system.

No. 8.

HAIL TO THE ANCIENT HAT!

FINALE.

INEZ. *ANDANTE MAESTOSO.*

INEZ. RECIT. Slave, take my

ff sf sf sf 8va.

VASQUEZ.

robe. O - bey her, 'tis our plan.

a tempo. p

MR. GRIGG. INEZ.

I am the most un - for - tu - nate young man. The

sa - - cred Hat which all La - dro - nes know, Bring forth,.....

p f

Maestoso.

..... it on our chief we now be - stow.

p

cres.
Ped. * *Ped.* * *Ped.* *

8va.
sempre cres. *ff*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

JOSE. *ff*
Hail to the an - cient Hat! 'Neath this our Chiefs have sat, Kneel down up - on the mat.

SANCHO. *ff*
Hail to the an - cient Hat! 'Neath this our Chiefs have sat, Kneel down up - on the mat.

SOPRANI
E
TENORI. *ff*
Hail to the an - cient Hat! 'Neath this our Chiefs have sat, Kneel down up - on the mat.

BASSI. *ff*
Hail to the an - cient Hat! 'Neath this our Chiefs have sat, Kneel down up - on the mat.

CHORUS. *ff*
Hail to the an - cient Hat! 'Neath this our Chiefs have sat, Kneel down up - on the mat.

ACCOMP. *ff* *sf* *sf* *sf*
logo.

Hail! Hail! La-dro-nes. Take it, O mar - tial spouse! Press it up - on his brows;

Hail! Hail! La-dro-nes. Take it, O mar - tial spouse! Press it up - on his brows;

Hail! Hail! La-dro-nes. Take it, O mar - tial spouse! Press it up - on his brows;

Hail! Hail! La-dro-nes. Take it, O mar - tial spouse! Press it up - on his brows;

8va.
sf *ff*

May... it his zeal a-rouse. Vi - va La-dro-n'es. Take it, O mar - tial spouse! Press it up-on his brows;

May... it his zeal a-rouse. Vi - va La-dro-n'es. Take it, O mar - tial spouse! Press it up-on his brows;

May... it his zeal a-rouse. Vi - va La-dro-n'es. Take it, O mar - tial spouse! Press it up-on his brows;

May... it his zeal a-rouse. Vi - va La-dro-n'es. Take it, O mar - tial spouse! Press it up-on his brows;

Sva.....

May it his zeal a-rouse. Vi - va La - dro - nes. Of

May it his zeal a-rouse. Vi - va La - dro - nes.

May it his zeal a-rouse. Vi - va La - dro - nes.

May it his zeal a-rouse. Vi - va La - dro - nes.

May it his zeal a-rouse. Vi - va La - dro - nes.

this old Hat,... so old and worn, The roy - - al - ty I doubt; Its

re - gal mark, my friends, is gone, Be - hold, its crown is out!

JOSE.

SANCHO.

CHORUS.

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

None but the Chief e'er saw That the Hat had a flaw, Wear it! it is the Law

ff sf sf sf sf

Allegro Vivace.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

of the La-dro - nes, Wear it! it is the Law of the La - dro - nes.

Allegro Vivace.

Piano introduction in D major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. Dynamics include *sf* (sforzando) and *p* (piano).

Piano accompaniment for the first system, continuing the melodic and harmonic themes established in the introduction.

TENORI. *f*
BASSI. *f*

With sword and

First vocal entry for Tenors and Basses. The piano accompaniment continues with a steady bass line. Dynamics include *f* (forte).

pis - - tol now your Chief sur - - round. He's found and

Second vocal entry. The piano accompaniment includes a *cres.* (crescendo) marking.

crown'd, He's crown'd, He's found and crown'd! He's found, He's

crown'd, He's crown'd, He's found and crown'd! He's found, He's

Final vocal entry. The piano accompaniment continues with a steady bass line.

Mr. GRIGG.

found and crown'd! I say to my-self, my

found and crown'd!

f *dim.* *p*

dear friend Grigg, If safe I re-turn I'd ra-ther dig; And take to a farm with

horse and carts, Than fol-low the arts in for-eign parts.

Hap-py a-gain, a-way from Spain, a-way, a-way from

RITA.

INEZ.

VASQUEZ.

MR. GRIGG.

JOSE.

SANCHO.

SOPRANI 1ST AND 2ND.

TENORI.

BASSI.

ACCOMP.

CHORUS.

So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

Spain. So I'll take to a farm with horse and carts, And dis - pose of the produce at the

So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

mf

[illegible]

INEZ. (*Aside.*)
p
Do you

The first system of the musical score. It consists of two vocal staves at the top and a piano accompaniment at the bottom. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The vocal line begins with a rest, followed by the lyrics "Do you" with a dynamic marking of *p* (piano). The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

think that he can, For our plan, be the man, For if not, tell me what you have got for a plan? Not a

The second system of the musical score. It continues the vocal line from the first system. The lyrics are "think that he can, For our plan, be the man, For if not, tell me what you have got for a plan? Not a". The piano accompaniment continues with the same eighth-note pattern, with a dynamic marking of *pp* (pianissimo) in the left hand.

word must be heard By a third, On - ly two are to know, Say it low, 'tis be - tween me and you.

JOSE. (*Aside.*)
p
I've

The third system of the musical score. It continues the vocal line. The lyrics are "word must be heard By a third, On - ly two are to know, Say it low, 'tis be - tween me and you." The piano accompaniment continues with the same eighth-note pattern. The system concludes with a vocal entry for Jose, with the lyrics "I've" and a dynamic marking of *p* (piano).

made a vow, Which I'll not re-peat now, You're a - ware when I swear, I do make such a row, And to

The fourth system of the musical score. It continues the vocal line. The lyrics are "made a vow, Which I'll not re-peat now, You're a - ware when I swear, I do make such a row, And to". The piano accompaniment continues with the same eighth-note pattern.

swear is - 'nt right, For a rob - ber's po - lite. Let the day pass a - way, And be hap - py to - night,

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

Let the day pass a - way,...

Let the

This system continues the vocal melody and piano accompaniment. The piano part features a more complex texture with chords and moving lines in both hands. The key signature remains one flat.

And be hap - - py to - night,

day pass a - way,..... Let the

This system continues the vocal melody and piano accompaniment. The piano part features a more complex texture with chords and moving lines in both hands. The key signature remains one flat.

And be hap - - py to - night,

day pass a - way, Let the

This system continues the vocal melody and piano accompaniment. The piano part features a more complex texture with chords and moving lines in both hands. The key signature changes to two sharps (F# and C#).

And be hap - - - py to - night,
 day pass a - - - way,..... Let the

And be hap - - - py to - night,
 day pass a - - - way,..... And be

cres.
 And be hap - - - py to - night, Let the
 hap - - - py to - - - night,.... Let the
cres. cen do,

f
 day pass a - way, And be hap - py to - night, ha! ha! ha! ha!
 day pass a - way, And be hap - py to - night, ha! ha! ha! ha!

RITA.

INEZ. *mf*
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

VASQUEZ

Mr. GRIGG. *mf*
So I'll take to a farm with horse and carts, And dis - pose of the produce at the

JOSE. *mf*
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

SANCHO. *mf*
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

SOPRANI
1ST AND 2ND. *mf*
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

TENORI. *mf*
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

BASSI. *mf*
So care now de-parts From the rob - bers' hearts, And we'll plun - der the man coming

ACCOMP. *mf*

CHORUS.

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

prin - ci - pal marts; And rear up my lot of lit - tle Griggs, Who'll lead us a life with their

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

home from the marts; And we'll feast on the grape and the lit - tle figs, And ca - per and dance to the

with thee. To -

no-thing at all! His spouse, his vows, our rows, ha! ha! His

thee free! To -

no-thing at all! My spouse, my cows, my sows, ha! ha! My

no-thing at all! His spouse, his vows, our rows, ha! ha! His

no-thing at all! His spouse, his vows, our rows, ha! ha! His

no-thing at all! His spouse, his vows, our rows, ha! ha! His

no-thing at all! Ha! ha! ha! ha! ha! ha! His

no-thing at all! Ha! ha! ha! ha! ha! ha! His

cres. *f* 1st time.

mor - - - row shall set me free!

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle gigue! His

cres. *f* 1st time.

mor - - - row shall set me free!

spouse, and my cows, and my sows, ha! ha! And my lit - tle, lit - tle, lit - tle pigs! My

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle gigue! His

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle gigue! His

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle gigue! His

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle gigue!

spouse, and his vows, and our rows, ha! ha! And our mer-ry, mer-ry lit - tle gigue!

p *f* 1st time.

2nd time.

free! Ah! yes, to - - - mor - row shall see me free!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

free! Ah! yes, to - - - mor - row shall see thee free!

pigs, My spouse, my sows, my lit-tle, lit-tle pigs, My lit-tle, lit-tle, lit-tle, lit-tle, lit-tle pigs!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

gigues, Our rows. His vows, Our mer-ry, mer-ry gigues, Our lit-tle, lit-tle, lit-tle, lit-tle, lit-tle gigues!

2nd time.

f

f

Sva.....

1st time.

ff

2nd time.

Sva..... loco.

END OF THE FIRST ACT.

ACT II.

No. 9.

WAKE, GENTLE MAIDEN.

SONG:

ALLEGRETTO.

First system of piano accompaniment, marked *f* and *p*.

Second system of piano accompaniment.

p

1. Wake, gen - tle maid - en, See the light of
2. Wake, gen - tle maid - en, Bid the sha-dows

Third system of music, including vocal melody and piano accompaniment.

day flee, Bold - - ly from the moun - tain Drives the shade a -
Bright - - er than the sun - light Is thy smile to

Fourth system of music, including vocal melody and piano accompaniment.

way;
me; Maid - en, wake, maid - en, wake. See the mists of
Maid - en, wake, maid - en, wake. Sweet, thy smile is

Fifth system of music, including vocal melody and piano accompaniment.

cres.

morn - ing Rout - - ed by the day, Haste, a - way, haste, a -
 sun - light, Chas - - ing night a - way; Wake, 'tis day, wake, 'tis

cres.

f

way,..... See the mists of morn - ing, Rout - ed by the the
 day,..... Sweet, thy smile is sun - light, Chas - ing night a -

f

p

day, See the mists of morn - ing Rout - - ed by the
 - way, Sweet, thy smile is sun - light, Chas - - ing night a -

p

cres.

day, Haste, a - way, Haste, a - way,..... Haste, a -
 way; Wake, 'tis day, Wake, 'tis day,..... Wake, 'tis

cres. *colla voce.*

1st time. 2nd time.

- way!
 day!

f

No. 10. LET HIDALGOS BE PROUD OF THEIR BREED.

DUET.

INEZ. *Moderato.*

INEZ. Let Hi -

- dal - gos be proud of their breed, And strut..... in the streets of Ma - drid; The La -

- dron - es who hap - py lives lead, Were kings..... long be - fore the great Cid; But the

gay La - drone Was hurl'd from his throne, And the dust of the earth he bit: Till the

luck comes round No La - drone will be found As a mo - narch of Spain to sit. Round, a-round,

rall. *a tempo.*

INEZ. *dim.*
 round,..... Round, a-round, Round, a-round, Round, a-round, Round, a-round, Round, a-round,
 JOSE.
 Round, a-round, round,
dim.

p
 Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, Round, around,
 Round, around, round, Till the luck comes round; Why should we sor-row or fret?.....

f
 Round, around, Round, around, Round, around, Round around, Round, around, Round, around, round, We will
 Round, around, round, We will dance o'er the ground, To the click of the cas - ta - net.... Round, around,

dance on the ground, Dance by the click of the cas - ta - net. Round, a - round,
 round, a - round, round, a - round, round, Dance to the click of the cas - - ta - net..... We will

round, a-round, Round, a-round, round, Dance to the click of the cas - - ta - net. Round, a-round,

dance o'er the ground, Dance to the click of the cas - - ta - net. Round, a-round

p *ff*

round,..... Dance to the cas - - ta - net.

round,..... Dance to the cas - - ta - net.

ff *ff* *ff*

JOSE.

Let Se -

ff *sf* *p*

- no-ras flash bril - liant eyes On the bold..... ma - ta - dor in the ring; Of fans and sniv-el-ling

sf

Round, around, round, We will dance on the ground, To the click of the cas - ta - net. Round, around,

Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, round, We will

The first system of the musical score for 'The Contrabandista'. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The lyrics are: 'Round, around, round, We will dance on the ground, To the click of the cas - ta - net. Round, around, Round, around, Round, around, Round, around, Round, around, Round, around, round, We will'.

Round, a-round, Round, a-round, round, Dance to the click of the cas - ta - net, We will

dance on the ground, Dance to the click of the cas - ta - net..... Round, a-round,

The second system of the musical score. The lyrics continue: 'Round, a-round, Round, a-round, round, Dance to the click of the cas - ta - net, We will dance on the ground, Dance to the click of the cas - ta - net..... Round, a-round,'.

dance on the ground, Dance to the click of the cas - ta - net, Round, a-round,

Round, a-round, Round a-round, round, Dance to the click of the cas - ta - net, Round, a-round,

The third system of the musical score. The lyrics continue: 'dance on the ground, Dance to the click of the cas - ta - net, Round, a-round, Round, a-round, Round a-round, round, Dance to the click of the cas - ta - net, Round, a-round,'.

round,..... Dance to the cas - - - ta - net.

round,..... Dance to the cas - - - ta - net.

The fourth system of the musical score. The lyrics continue: 'round,..... Dance to the cas - - - ta - net. round,..... Dance to the cas - - - ta - net.'.

RITA—"Then Heaven give me hope."

No. 11.

MY LOVE, WE'LL MEET AGAIN.

SONG.

Andante.

VOICE.

He will re - turn, re -

PIANO.

*f**p**p*

- turn to set me free, Or. fall in hope my li - ber-ty to gain;

*Cres.**f*

Ere that, let me the will - ing vic-tim be, To die for him, To

*Cres.**f*

die for him; Ah! hap-py lot for me!... If for my dear-est love,..

*Cres.**Cres.*

f *dim.* *pp*

I may be slain! I may be slain! And in the light of

f *dim.* *rall.* *pp*

Heav'n a - bove, My love, We'll meet a - gain, My love,..... We'll meet a - gain.

p 2ND VERSE.

He will re - - turn, not

f *p* *p*

Heav'n itself more true Than is my love, To aid me he will fly.

cres. *f*

Part - ed from him life wears a sombre hue, My on - ly love! My

cres. *f*

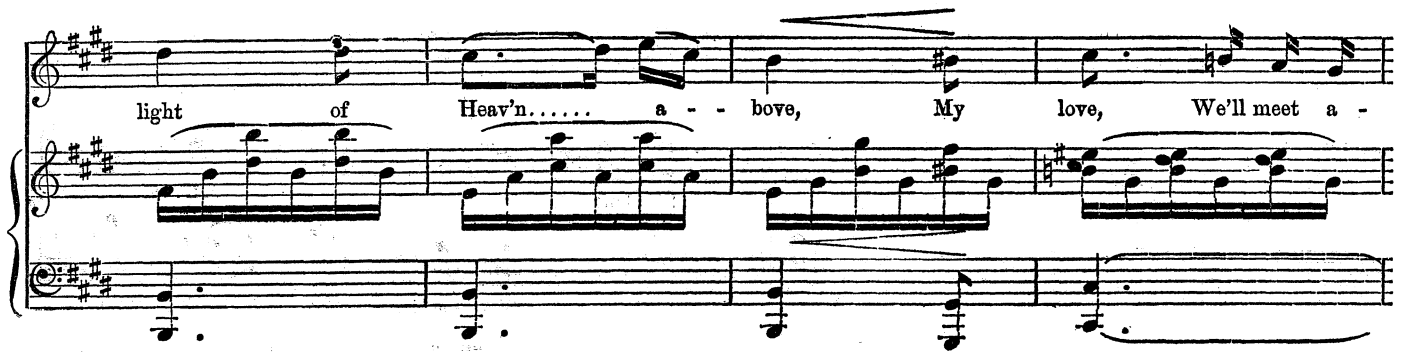
on - ly love! E'en in the moments few; My la - test pray'r to Heav'n, To



Heav'n, be to die! To die! And in the



light of Heav'n..... a - - bove, My love, We'll meet a -



- gain, My love,..... We'll meet a - gain, We'll meet a -



- gain, My love,..... We'll meet a - gain.



MR. GRIGG. "When it comes to conspiring against a fellow's life—Why—"

No. 12. WHO'D TO BE ROBBER-CHIEF ASPIRE.

TRIO.

INIZ. *Si - lence! Si - lence!*

MR. GRIGG. *Si - lence! May I ask*

JOSE. *Si - lence! Si - lence!*

ALLEGRO MODERATO. *sf p fp fp fp fp p*

Si - lence! Si - lence!

what you mean? Si - lence!

Si - lence! Si - lence! Lis - ten, Chief - tain,

fp fp fp fp p

You wear the Cap-tain's hat, The Captain's sword and pis-tols.

I do. True.

to the Queen! You do. The Captain's coat and

p f p

MR. GRIGG.

And let me stop you

JOSE.

trousers, too, You've stepp'd in - to the cap - tain's shoes.

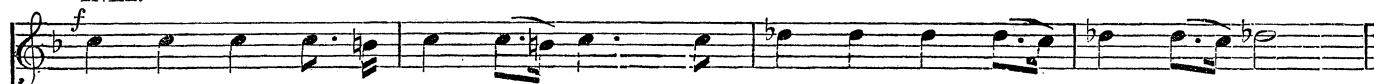
f (Nobly.)

for a bit, But to com-plain that they do'nt fit. Were this suit from the

tai - lor's shears, Had Grigg ap-pear'd as Grigg ap - pears, No coin from me should

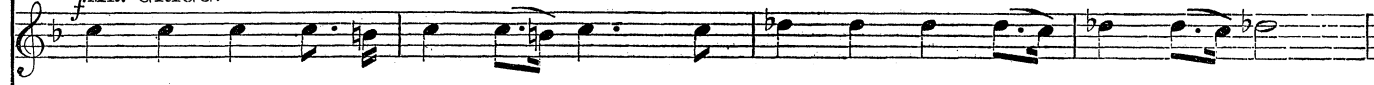
grace his till, Un - paid should be that tai - - lor's bill.

INEZ.



Wear this suit from the rob - ber's shears! Our Chief ap - pears As he ap - pear'd,

MR. GRIGG.

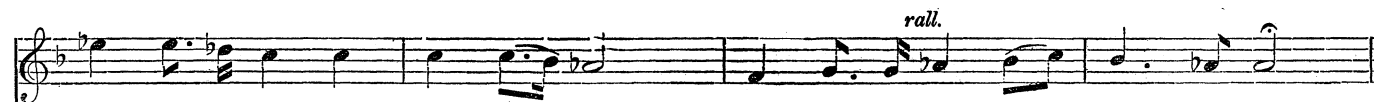


Were this suit from the tai - lor's shears, Had Grigg ap - pear'd As Grigg ap - pears,

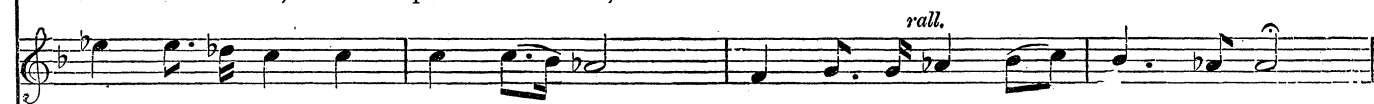
JOSE.



Wear this suit from the rob - ber's shears! Our Chief ap - pears As he ap - pear'd,



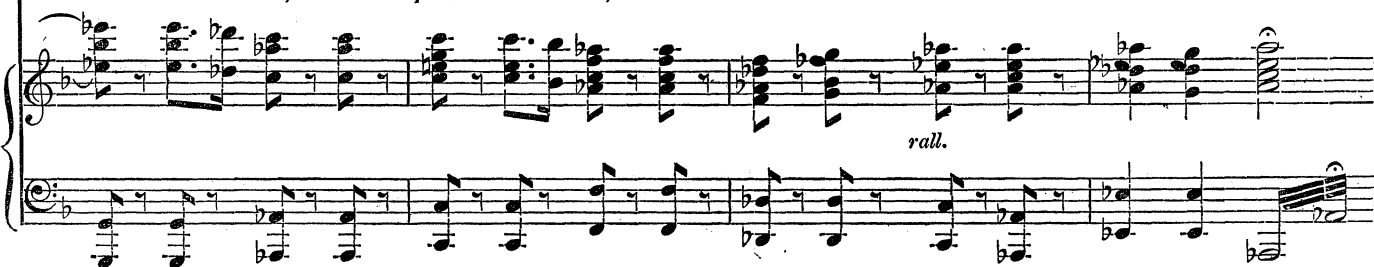
The he - ro see, His place to fill; For him will we Plot! rob! and kill!



No coin from me Should grace his till, Un - paid should be That tai - lor's bill.



The he - ro see, His place to fill; For him will we Plot! rob! and kill!

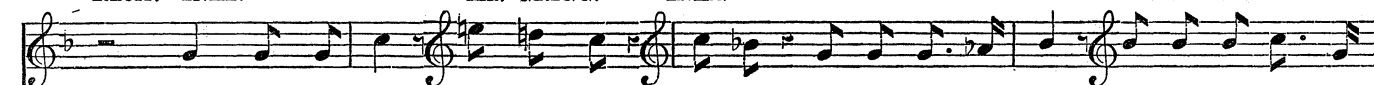


RECT. INEZ.

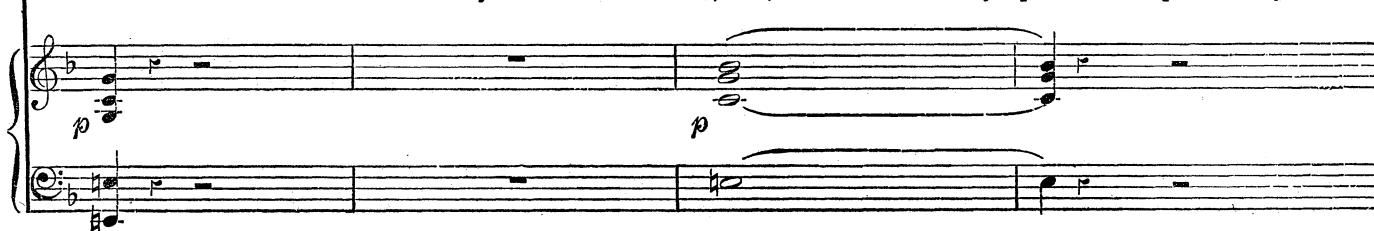
MR. GRIGG.

INEZ.

MR. GRIGG.



Would he were here! My tai - lor? No, sir; he who was my spouse. I per - fect - ly a -



INEZ. MR. GRIGG.

- gree. But to the point; you've got a pair of hands! What can I do? your wish-es are com -

(aside.) *a tempo.*

- mands. I think it quite As well to be po - lite, Though of my beat-ing heart I

a tempo.

p

INEZ. MR. GRIGG. (aloud.)

I want—

hear the thud. If I can do A - ny-thing for you, Name it,

JOSE.

We

ff Blood!.....

What?

ff Blood!.....

want—

cres. *ff* *ff* *ff*

JOSE.

Who'd to be Rob-ber - Chief as - pire,

ALLEGRO AGITATO.

p

Of that man we all re - quire Deeds of dar - ing, words of fire! Drink! drink! drink!

INEZ.

Who would press me to his side, Call the Rob-ber - Queen his bride, Deeds of blood must be his pride!

JOSE.

Drink! drink! drink!

INEZ.

Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire

INEZ.

Deeds of dar - ing, words of fire! Drink! drink! drink! Deeds of fire!

JOSE.

Deeds of dar - ing, words of fire! Drink! drink! drink! Deeds of fire!

sf *sf* *cres.*

deeds of fire! Deeds of blood must be his pride! Drink! drink!

Deeds of fire! Deeds of blood must be his pride! Drink! drink!

f *p*

drink! drink! drink! drink! See, my mo - ther,

drink! drink! drink! drink!

f *dim.*

Mr. GRIGG.


and my sire,..... What they of your son re - quire; I from

deeds and words of fire!..... Shrink! shrink! shrink!

INEZ. Who'd to be Rob - ber-Chief as - pire, From that man we all re - quire Deeds of

MR. GRIGG. See, my mo - ther, and my sire, What they

JOSE. Who'd to be Rob - ber-Chief as - pire, From that man we all re - quire Deeds of dar - ing,



dar - ing, words of fire! Drink! drink! drink!

of you. son re - quire; Shrink! shrink! shrink!

words of fire! words of fire! Drink! drink! drink!



Drink! drink! drink! Who'd to be Rob - ber

Shrink! shrink! shrink! See, my

Drink! drink! drink! Who'd to be Rob - ber -



- Chief as - pire, Of that man we all re - quire Deeds of dar - ing, words of fire! Drink! drink!

mo - ther, and my sire,..... What they of your son re - -

- Chief as - pire, Of that man we all re - quire, Deeds of dar - ing, words of fire! Drink! drink!

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano is in grand staff. The lyrics are written below the vocal staves, with hyphens indicating syllables across measures. The piano accompaniment consists of chords and moving lines in both hands.

drink! Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire Deeds of dar - ing, words of fire!

- quire;.... I from deeds and words of fire..... Shrink! shrink!

drink! Who'd to be Rob-ber - Chief as - pire, Of that man we all re - quire, Deeds of dar - ing, words of fire!

The second system continues the musical piece. It includes the same vocal and piano parts as the first system. The lyrics continue, with a notable change in the vocal line where the word 'shrink!' is repeated. The piano accompaniment provides harmonic support for the vocal melody.

From that man we all re - quire Deeds of dar - ing, words of fire!..... words....

shrink! I from deeds and words of fire!..... Shrink!

From that man we all re - quire Deeds of dar - ing, words of fire!..... words....

The third system concludes the musical piece. It features the same vocal and piano parts. The lyrics end with a final phrase. The piano accompaniment includes a dynamic marking of 'sf' (sforzando) at the end of the piece.

..... of fire! From that man we all re - quire Deeds of dar-ing, words of fire!.....

shrink! shrink! I from deeds and words of fire! deeds of

..... of fire! From that man we all re - quire, Deeds of dar-ing, words of fire!.....

cres.

ff Fire!..... Drink! drink! drink!

sf fire!..... Shrink! shrink! shrink!

ff Fire!..... Drink! drink! drink!

f sf sf

drink! drink! drink! drink! drink! drink! drink!

shrink! shrink! shrink! shrink! shrink! shrink! shrink!

drink! drink! drink! drink! drink! drink! drink!

MR. GRIGG. "I tried to stop him but he wouldn't stay."

No. 13.

I FIRED EACH BARREL.

SONG.

MR. GRIGG.

ALLEGRO
MARTELLATO.

ff *meno forte.*

con 8ve.

I fir - ed each bar - rel; Bang!

bang! He fell, whop! He begg'd and he pray'd me that I would stop; I

con 8ve.

took him, I shook him, With such strong vi - gour, That help - less he was As a

con 8ve.

dum - - my fi - gure. I took him, I shook him, With such strong vi - gour, That

help-less he was as a dum-my fig-ure, That help-less he was as a dum-my

Ped. *

fig-ure, That help-less he was, That help-less he was, That help-less he

rall. *ff*

was as a dum-my fig-ure.

tempo. *pesante.* *con 8ve.*

2ND VERSE.

I fir-ed my pis-tols, Pop!

ACCOMP. *ff* *meno forte.* *con 8ve.*

pop! and my gun! I broke all my wea-pons ex-cept-ing one; We

con 8ve.

wres - tled, We strug - gled, I made him stag - ger, Then ran him thro' twice With my

con Sve.

sword and my dag - ger, We wres - tled, We strug - gled, I made him stag - ger, Then

ran him thro' twice With my sword and my dag - ger, Then ran him thro' twice With my sword and my

Ped. *

dag - ger, Then ran him thro' twice, Then ran him thro' twice, Then ran him thro'

rall.

ff

twice With my sword and my dag - ger.

tempo.

pesante.

con Sve.

Sva.

loco.

JOSE. "There stands our victim."

No. 14.

HAVE PITY, SIR!

FINALE.

RITA. RECIT. RITA.

ALLEGRO. *ff* Have

pi - ty, sir! To you I fly for aid. *a tempo.* I can - not

help you, miss, I am a - fraid. RITA. Mer - - - cy!

mer - - - cy! Help will soon be here. f

JOSE. What does she

SANCHO. What does she

What does she

p *f* *f*

MR. GRIGG,

MR. GRIGG,

An En - - glish-man, my dear, Must for a fe - male

say ?

say ?

say ?

dim. *p* *cres.*

MR. GRIGG.

MR. GRIGG.

in dis - tress be bold. These pis - tols. Now, come on!

INEZ. *f* Down with them! Down with them! Down with them!

JOSE. *f* Down with them! Down with them! Down with them!

SANCHO. *f* Down with them! Down with them! Down with them!

**SOPRANI
E
TENORI.** *f* Down with them! Down with them! Down with them!

BASSI. *f* Down with them! Down with them! Down with them!

CHORUS.

ACCOMP. *ff*

VASQUEZ.

OFFICER.

Hold!.....

dim. *p*

Mr. GRIGG.

sis - tance is no use. You've no ex - cuse, you hear, re - sis -

JOSE. *f*

- - tance is - 'nt a - ny use! De - sert your Cap - tain?

SANCHO. *f*

De - sert your Cap - tain?

f INEZ.

Ne - - - ver!

ff SOPRANI E TENORI. JOSE.

Ne - - - ver! Then make one strong en - dea - vour, Pre -

ff BASSI. SANCHO.

Ne - - - ver! Then make one strong en - dea - vour, Pre -

mf

OFFICER.

- sent! I hold in my hand A

- sent!

stacc.

p

par - don for all..... in this rob - - - ber band!

Mr. GRIGG.

Your par - don is signed, Now isn't it kind? E - nough to send a man

OFFICER.

out of his mind. The par - don's for all, Says the of - fi - cer prim, Ex - cept for the Cap - tain, We

RECIT. MR. GRIGG.

don't par - don him; Seize him! quick, seize him! Ab - surd!

INEZ. *f* OFFICER.

I'm not the Cap - tain! He's Cap - tain! Then let him be

JOSE.

He's Cap - tain!

SANCHO.

He's Cap - tain!

Piu moderato. MR. GRIGG.

shot! You wont de-sert your Captain when he speaks in such im - - plor - - - ing

Piu moderato.

p *a tempo.*

(*Aside.*) OFFICER.

tones? A lot of sneaks. Ah! wretch - - - ed man, don't

Mr. GRIGG.

ag - gra - vate your crimes. Sir, I shall send a

VASQUEZ. RECIT.

let - ter to the Times. Stop, ser - jeant, stop; This gen - tle-man's known to

f Piu allegro.

Mr. GRIGG. *Moderato.*

me. I'll speak for him; he's no La - drone. Thanks, no - ble Cap - tain of the

(To Jose.)

Span - ish guard! If you come to Lon - don, There's my card. La - drones fare - well! Good -

VASQUEZ. RECIT.

- bye you ug - ly fel - low! Now take me back a - gain to Com - pos - tel - lo. Join the

a tempo. JOSE.
sol - diers! There's my fist; We'll en - list! We'll all en - list!

SANCHO.
There's my fist; We'll en - list! We'll all en - list!

TENORI.
We'll all en - list!

BASSI.
We'll all en - list!

f

ACCOMP.
f

8ves.

RITA.
I'm free! I'm free! Now sor - row and care, Re - joic - ing, I ban - ish, I'm

free as the air! I'm free! I'm free! Now sor - row and care, Re - joic - ing, I

mf

RITA.
ban - ish, I'm free as the air! I'm free as the

VASQUEZ.
You're mine! you're mine!

JOSE.
We'll dance and

SANCHO.
We'll dance and

air!..... I'm free as air!.....

You can - not be free! You can - not be

sing,..... We'll dance..... and sing.....

sing,..... We'll dance.... and sing.....

I'm free.... as air!

free!.. For the fet - ters of Hy - men I'll ri - vet on

With plea - sure and pride!..

With plea - sure and pride!..

RITA. Ah! We'll dance, we'll

INEZ. We'll dance and we'll sing, with plea - sure and pride, We'll dance, we'll

VASQUEZ. thee. I'll ri - - - - - vet, We'll dance, we'll

MR. GRIGG. We'll dance and we'll sing, with plea - sure and pride, We'll dance, we'll

JOSE. We'll dance, we'll sing, with plea - sure and pride, We'll dance,

SANCHO. We'll dance, we'll sing, with plea - sure and pride, We'll dance,

SOPRANI.
1ST AND 2ND

TENORI
AND BASSI.

CHORUS

ACCOMP. *cres.* *p*

dance, *mf* I'm free, I'm free, now *p*

dance, We'll dance and we'll sing, let the *mf*

dance, You're mine, you're mine you *p*

dance, We'll dance and we'll sing, let the *p*

We'll dance, we'll dance, we'll dance, we'll dance, We'll dance and we'll sing, let the *p*

We'll da ce, we'll dance, we'll dance, we'll dance, We'll dance and we'll sing, let the *ppp*

We'll dance, *soa lower.* we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll *dim.* *ppp*

We'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll *stacc.* *ppp*

dim. *ppp*

sor - row and care, Re - joic - ing, I ban - ish, I'm free as air, I'm free, I'm free, Now
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 can - not be free, The fet - ters of Hy - men I'll ri - vet on thee, your mine, your mine, you
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 mer - ry bells ring, Yes, we'll dance and we'll sing, let the mer - ry bells ring, we'll dance and sing with
 dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll sing, we'll dance and sing with
 dance, we'll dance, we'll dance, we'll dance, we'll dance, we'll sing, we'll dance and sing with

sor - row and care, Re - joi - cing, I ban - ish, I'm free as the air. free. Ah! . . .
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. Ah! . . .
 can - not be free, The fet - ters of Hy - men I'll ri - vet on thee. You're thee. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la
 plea - sure and pride, And here's to the Cap - tain, and here's to his bride. bride. La la la la la

[illegible]

END OF THE OPERA.

